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BYZANTINE HEIRMOI AND GREGORIAN ANTIPHONS

Some Observations on Structure and Style .

My observations take their starting point in the West, from a group of antiphons written and composed by Odo of Cluny (d. 942).[1] According to Odo's contemporary biographer (Joannes monachus), some monks complained about the quality of the antiphons for the Matins of St. Martin's ("short and dull", they felt them to be), and insisted that he should write a new set which was longer and more interesting. At the end of his story about Odo's Martinus-antiphons, John informs us that "these antiphons are still used in Benevent" (*retinentur hactenus Beneventi*), a piece of information which in the second and much later Vita has been dropped in favour of a statement that the use of Odo's antiphons for St. Martin is almost universal (*solemnes illas antiphonas in transitu beati Martini dicendas ipse composuit, quæ fere per omnem Ecclesiam celebri tripudio frequentantur*).[2]

This statement in Vita II appears to be somewhat exaggerated. For in Hesbert's CAO (*Corpus antiphonalium officii*, vols. V & VI) No. 116, the Odonean set (*Sanctus Martinus obitum suum etc.*) is reported from only two sources (D and F, both monastic), whereas the majority of Hesbert's MSS - both secular and monastic - has another set (*Martinus adhuc caticumenus etc.*).[3] There is no reason

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for us not to identify the latter set with the short and dull antiphons which the monks complained about. The music for both sets is accessible in the facsimile edition of the monastic antiphonary from Worcester.[4]

Statistics demonstrate that the new antiphons (Odo's) are certainly "longer" than the old ones, not only as to their text, but also in the melodic style (the melodies are less syllabic):

TEXT:

Old set: 17-33 syllables (average 25,5)

New set: 40-63 " (av. 52)

MUSIC:

Old set: 1.05-1.48 notes per syllable (av. 1,21)

New set: 1,43-1.85 " " " (av. 1,54)

Odo's antiphons for St. Martin are included in a repertory of "Frankish" Matins antiphons recently studied by R. L. Crocker ("Matins Antiphons at St. Denis", *Journal of the American Musicological Society* 39, 1986, pp.441-90). Most of Crocker's material has been taken from what he calls "numerical sets", i.e. offices where the antiphons follow each other in modal order ("numerically"); the rest belongs to "offices for saints whose cult is Northern, in most cases local" (Crocker p. 450). According to Crocker p. 445 the numerical office is "clearly Frankish", usually considered "a Carolingian curiosity, as irrelevant as it is puzzling."

Within these "Frankish" antiphons (numerical or non-numerical) Crocker's investigations concentrate on those for the nocturns of Matins (nine antiphons for the secular office, twelve for the monastic) - and for reasons of economy he has chosen most of his examples among the numerical ones of Mode 1.

Taken together, the numerical antiphons of Crocker's examples are "long" in the same way as Odo's nonnumerical antiphons:

TEXT: 23-64 syllables (average 44.4)

MUSIC: 1.22-2.14 notes per syllable (average 1.64).

Crocker's material of Frankish nonnumerical antiphons includes 16 Matins antiphons of Mode 1 (listed in his Table 4, p. 476). "All of these antiphons share the general features of phrase structure, style, and melodic idiom described for the numerical antiphons" (Crocker p.476). This is why he has felt no need to discuss them individually or in detail. One detail, however, is mentioned: In Odo's three Mode 1 antiphons for St. Martin and in the two antiphons for St. Eustace, Crocker has noticed "a subtle feature found in the numerical sets but not in the other Frankish antiphons - the clear movement up to the pitch set around a-c" (p.477).

Near the end of his article Crocker has a few suggestions

about the origin and raison d'être of the numerical office: "The numerical Office has puzzled modern observers because its rationale, considered in itself, has seemed so abstract and arbitrary. Hucbald's numerical antiphon set has been compared to the poem he wrote, "Ecloga de calvis", in which each word begins with the letter c. One could also compare it to abecedarian poems and to acrostics, which would lead eventually to a very interesting comparison with the Byzantine kanon, developed in the century immediately preceding the numerical Office." (Pp.488-89, my underlining).

It would lead my present observations off their track if I were to deal in any detail with this idea of Crocker's. The use of acrostics (abecedarian or otherwise) - a device of Syrian origin, applied to numerous Byzantine kontakia and kanons - is also known in the West (e.g. in Sedulius and in the Mozarabic "abcdaria"); thus, there is no need to look to the East for an explanation. But the idea of comparing Byzantine kanons (or rather: the single heirmoi and troparia of kanons) with Latin antiphons recommends itself for other reasons - at least, if we speak of antiphons for the Benedictus and the Magnificat. For in both areas we have to do with rather simple and short songs intercalated in the same liturgical context, that of the Biblical Cantica.

Let us now have a closer look at the "subtle feature" which Crocker noticed in the Frankish antiphons, the clear movement up to the pitch set around a-c. For our inves-

tigation. the two elements of this "feature" shall be kept distinct:

(a) "the clear movement up" (i.e. the fifth-leap D-a when occurring between segments of the melodies - one might say: as an "intersegmentary" leap).

(b) "the pitch set around a-c" (i.e. segments where the melodies move in the higher register, from a upwards).

In Crocker's material of numerical antiphons of mode 1 (a total of 23 antiphons) there are 8 antiphons (35%) where the high pitch (a-c or a-d) sets in after a preceding cadence on D.[5] There are 8 more antiphons where the high pitch is reached without a preceding D-a leap.[6] Thus, of the 23 antiphons no less than 16 (i.e. 69%) make use of the high pitch.

As an illustration of the intersegmentary D-a leap I have chosen one of Odo's nonnumerical antiphons (Example 1) and Crocker's Example 2n (Example 2).

As pointed out by Crocker (p.485) the large Frankish Martins antiphons are more closely related to "the difficult repertory of canticle antiphons" than to other categories of Gregorian antiphons. Since this observation is of some importance for my present context, I have made a cursory perusal of the Liber Usualis, looking at all First Mode antiphons for Vespers and Magnificat. The latter apparently make a more extended use of the high pitch (a-d) than

the former, and the intersegmentary fifth is far more common here than in the antiphons for Vespers:

Antiphons in which the high pitch occurs:

	VESPERS	MAGNIFICAT
De sanctis	12 cases (40%)	17 cases (53%)
De tempore	6 " (37%)	17 " (40%)
Commune	1 " (6%)	2 " (22%)

Antiphons where the high pitch occurs after an intersegmentary D-a leap:

	VESPERS	MAGNIFICAT
De sanctis	1 case	10 cases
De tempore	2 "	9 "
Commune	0 "	1 "

Example 3, the Magnificat antiphon for St. Martin, is one of those where Crocker's "subtle feature" is to be found.

Inspired by Crocker's observation on the frequency of the intersegmentary fifth-leap D-a in the long "Frankish" antiphons for Matins - including those which Odo of Cluny wrote for St. Martin - and in their possible models, the equally long Cantica antiphons, one might wish to compare this Western material with their Eastern parallels, the strophes ("troparia") of Kanons; for as I have already

mentioned, these troparia have the same function as the Western antiphons for Benedictus and Magnificat - both being intercalations to the Biblical canticles. Now, any student of Byzantine Chant will have met this intersegmentary leap in melodies of Protos and Plagios Protos. A perusal of *Monumenta Musicae Byzantinae, Transcripta VI* [7] yields numerous examples of this feature also in the heirmological genre. One might think, then, that it would be quite simple to find Byzantine parallels to the three Western specimens of my Examples 1-3. But when you search for them, you will find that the majority of Byzantine heirmoi of Protos have features which we do not encounter in the Gregorian antiphons of the same mode. Thus, the Byzantine Protos heirmoi make a much more extended use of the upper register than even the most elaborate First Mode antiphons - and the D-cadences which are presupposed by our intersegmentary D-a leap are certainly less frequent than in the West. Another Eastern - but not Western - feature of the First Mode is the internal cadence on F, the so-called "Barys-cadence". One last feature which sets our Western antiphons of Mode 1 apart from the Byzantine Protos heirmoi is the low openings, with beginnings on D or C. These are found, surely, also in the Byzantine Protos - though one has to search for them! But as soon as you turn to Plagios Protos, the picture changes: it is to this mode that the Byzantine low openings properly belong. For my present purpose - a comparison of structure and

style in Byzantine heirmoi and Gregorian antiphons - I therefore had some difficulty before I found suitable specimens (Examples 4-6).

On the basis of only six examples (three Gregorian and three Byzantine melodies), we cannot expect to obtain any definite results. The limited material warrants no safe conclusions - but it may nevertheless serve as a guide for future and more extensive comparative studies.

Now, of course, if we find features which the two bodies of chant seem to share, there are three main ways of explaining the similarities:

(a) The phenomena in question may have been inherited by the Gregorian and the Byzantine traditions from a common past.

(b) They may be borrowings, by the West from the East or vice versa.

(c) Finally, their appearance in both traditions may be due to independent developments, or entirely coincidental.

The following is an incomplete survey of my main observations, presented in an order which I hope is not entirely haphazard. Several of them have been made already by other scholars - but since they are important for my present purpose, I have felt it legitimate to include them in the survey; the reader, I am sure, will pardon me for not

furnishing him with the "learned" apparatus of references to the appropriate scholarly literature.

1. General structure: We notice - not surprisingly - that the melodies normally are composed in long-verses, and that these verses are subdivided in two or three segments, according to the demands of the text.[8] The verses of the Byzantine melodies appear to be more markedly subdivided than the Gregorian ones (cf. Exx. 4 and 6, where the punctuation is that of the manuscript); but the tendency can also be observed in the latter.

NB. In Ex.2, lines 1+2 form one long-verse, lines 3+4 another. In Ex.3, lines 3+4 go together to a tripartite long-verse.

2. "Leading-on" devices at ends of segment: The last note of a segment is frequently changed, apparently to facilitate a smooth transition to the next segment. Thus, in Ex.1,1 the a at the end of *multitudo* is changed to aF (but kept unchanged in Ex.2,1 on *dati*s). The C on Ex.1,3 *magis*, 2,4 *presidium*, 4,1 *theos*, and 4,2 *anagagon* should probably be interpreted in a similar way.

NB. The case of Ex.4,2 is to be noticed, as an example of the way in which "leading-on" elements are applied also to the ends of long-verses, to connect larger sections of text - actually the two imperative clauses *Anagage me* and *kai kyberneson me*.

3. Emphasizing of the first verse or half-verse:

In Exx. 5 and 6, the very beginning of the heirmos is melodically set apart from the continuation, as a kind of introductory statement: In 5 by means of the intersegmentary fifth between lines 1 and 2; in 6 by means of setting Chairois panagne to one of the favourite cadential formulas of Protos (a GF Ga FE D). In my Latin examples, something of the same kind seems to be operating: Exx.1 and 2 open with a phrase which combines a "line-opener" DF DC with a continuation F G a. The beginning of Ex.3 looks like an elaboration of the same pattern; but now, the first segment (DF DC) is extended to an ending on D - with the effect that the introductory invocation O Martine is set apart and emphasized.

Crocker's examples contain many openings of the same pattern. Depending on their treatment of the first segment they can be divided into the following subtypes:

(a) "emphasizing" extensions: 2a, 2b, 2d, 2r.

(b) DF DC as a simple line-opener, sometimes with ornamental elaboration, but without the setting-apart emphasis: the latter cases are those marked with an asterisc: *2e, 2f, *2j, 2k, *2l, 2m, 2n [my Ex.2].

Now, in Frere's Introduction to his edition of the Sarum Antiphonary (see note 4) an even more simple type of the pattern which we are dealing with is described (p.65) as the most stable phrase of his "very popular" Theme a. In this subtype, the segment DF DC is reduced to a simple DC, the entire first phrase becoming thus [D D] DC F G F Ga a. Among the examples quoted by Frere we find Crocker's Ex.2r (Valde honorandus est. for John Evangelist) - but the two melodies (Frere's from SAR, Crocker's from DEN) are entirely different (though both use "our" pattern):

DEN:	C	D	F	GF	D	CD	D	FGa	a	GF	Ga	aba	a
	Val-de	ho-no-ran-dus	est	be--a-tus	Jo-an--nes..	[9]							
SAR:	D	DC	F	G	F	Ga	a	a	b	a	G	a	G

In connection with this third subtype we notice its total absence from Crocker's "Frankish" antiphons. This is noteworthy, especially when one considers Frere's remarks about its being so widely spread in the traditions embodied in the Sarum usage.

4. The opening pattern D [E] F E D: The beginning of the first of my Byzantine examples (Ex.4) has its central notes within the ambitus D-F, like the Latin Exx.1-3. Opening patterns which move within the same compass are frequently found in Crocker's examples - not only in his "Frankish" antiphons, but also in the "non-Frankish" ones which he has included for purposes of control and con-

trast: see Crocker's Exx.2a, b, d*, e, h*, j*, k, l*, m, n, o, p, q*, r*, t*, u*; 3a*, b*, c. [10] Odo's three First Mode antiphons all open in a similar way:

Ad-est multitudo (my Ex.1)
DF DC

Sci--mus qui-dem te
OFFE DE DC DE ED

Mar-ti-nus sig-ni-po-tens
D D D FE D CD D

In the Byzantine tradition the same compass is extremely common in heirmos openings - not of the First Mode, but of the First Plagal Mode; for examples, see most of the heirmoi transcribed in MMB Transcripta VI, 159 sqq. [for full bibliographical reference, see note 7].

5. The formula a GF Ga FE D: As already mentioned, the opening of Ex.6 is sung to one of the standard cadential formulas. It is used for internal cadences ending on D (primarily in Protos, less frequently in Plagios Protos; when found in other modes, it probably is to be understood as a modulation). In MMB Transcripta VI I have counted 12 cases in the first 10 Kanons of the Protos section, [11] but only 10 in the entire Plagios Protos. [12]

A similar pattern is found in the following of Crocker's examples:

2a.6:	fru-ctum mar-	-ty---ri-i in	tem-po---re su---o
	a a G	a G F G	Ga F FE DEFE DC
2d.3:	et o---	-ra---ti-----	-o-----ni-bus
	a G	a GF	GaG FE DFD
2g.1:	po---ne---	-ban-----	-tur in-fir-mi
	a aG	aGF	Ga FE DDC C
2g.4:	ab in---	-fir---mi-----	-ta-----ti-bus su-is.
	a aG	a GF	GaG FE FGF D D
2h.4:		e---os	bap-----ti-za-ri
		a GF	Ga FE D D
2i.1:	ve---ne---	-ra---bi-li	pres---bi-te-ro
	a G	a GF G	GaG F FE D
2i.3:	san-----	-cta---rum re---	-li-----qui-a-rum
	aG	a G F	Ga FE D D
2i.5:		ta---lis di---	-vi-----ni-tus
		a G F	Ga FE DFD DC
2j.1:		dic Jo--an--	-ni e--pi-sco-po
		a G FE	Ga FE D CD D
2j.5:	mi--se--re-	-a---tur	do-----mi-nus
	a a G	a GF	GaG FE D
2r.3:		re--ve-----	-la-----ta sunt
		a GF	Ga FE DF EDC
2s.2:		tri-ni-----	-ta-----tis
		a GF	Ga F D D

We have now seen a few of the features shared by some Eastern heirmoi and Western antiphons of the First Mode - and, to some extent, of its Plagal. Evidently, the list could be considerably enlarged; but I see no reason why we should waste time and energy on that. Nor is there any reason for us to supply our material with observations from other modes and melodies, already made by myself or

Returning, now, to the DFED-openings, we notice a small but curiously stable difference between the Latin and the Byzantine occurrences of this line-opener: The antiphons will normally have D F E D (= the Byzantine echema), whereas the heirmoi prefer D E F E D (as in Ex.4). If this is no coincidence, it may suggest that the original situation was preserved in the West and in the Byzantine echema-tradition, whereas the Byzantine heirmological style represents a secondary development. The implications of this hypothesis for a dating of the echema are considerable: for it would appear, then, that at least this particular standard echema existed already before the kanon was created. Admittedly a great consequence of a small detail, and one which certainly needs further investigation and afterthought!

On the strength of such observations on the line-opening patterns it would not be unreasonable to interpret the similarities between the two groups of melodies as instances of "inheritance from a common past", rather than as a borrowing from Byzantine chant by Crocker's Frankish cantores.

At the end of segments we saw a few cases of "leading-on devices" (Observation 2) which evidently were meant to produce a smooth transition from one segment to the next.

This is another feature which points towards inheritance rather than to borrowing. For a very clear case let me refer to an older observation of mine, on the use of the transitional element EF D G to connect E-endings with G-openings in stichera and Introitus antiphons of the Deuterios (the Gregorian Mode 3). [14]

NB. The functional parallel between leading-on elements at the end of melodical segments and the endings of echemata (the Western differentiae) is often extended to the very shape of these elements. [15]

All six examples of the present article include the intersegmentary fifth leap D-a. Is this feature, then, another element which the two traditions have inherited from a distant, common past? For reasons which will soon become clear, I prefer to leave the question open.

Let us instead turn to Example 3 (a Magnificat antiphon for St. Martin) and dwell for a moment on a peculiarity which occurs in connection with the intersegmentary fifth leap: The first segment of line 3 (prophetis compar) looks like a fifth-transposition of line 1's O Martine (i.e. a transposition of the line-opener DFED). Similarly, the rest of line 3 (apostolis consortus) is a fifth-transposed variant of line 2's gaudere de te o Martine. The next instance of the high pitch field (line 6, misericordia) occurs within the second line of a long-verse (lines

5-7), in a structure which reminds us of the simpler setting of Ex.2,1-2 - as follows:

Ex.3,5-7:

fi----de et me-ri-tis e-gre-gi-e
CDEFD D FE FG F FE D DE DC C

pi-e-ta-te
FG F Ga a

mi-se-ri-cor-di-a
ac c cb ab aG G

ca-ri-ta--te
a GF EFG G

in-ef-fa-bi-li
D FE DE DC C

Ex.2,1-2:

Mu-ne-
DF DC

ri-bus da--tis
F GF FGa a

ne----ci sunt
abcGF Ga a

ju-ve-nes in-
a G a GF

no-cen-tes ad-dic-ti.
ED EE EF D CD D

Now, my Ex.1 and at least one of Crocker's "Frankish" antiphons behave exactly in the same way as my Ex.3:

Ex.1: After an intersegmentary D-a leap, line 2 begins with a fifth-transposition of the line-opener (untransposed: D D D C DF FE DC C).

Crocker's Ex.2r: Line 3 (again preceded by an intersegmentary fifth leap) is almost identical with line 3 of my example:

Cr.Ex.2r,3: be--a-----tus -- a--po-----sto-lus
 ac cb aG Ga cd cb aG

Ex.3,3: pro-phe-tis com-par a-po-sto-lis.....
 ac cb ab aG G a cd c cb

I suppose that we are now prepared to see the antiphons in which "the a-c pitch" occurs after the intersegmentary leap of D-a as cases of partial fifth transposi-

tions, where the melody soon returns to the low, untransposed pitch.

A glance at Ex.4 will suffice to prove the existence of similar phenomena in the Byzantine heirmoi: Line 1 begins with our habitual line-opener and stays in the untransposed, low pitch. After the intersegmentary leap the first segment of line 2 (o ton propheten Ionan) is an almost exact repetition of the first segment in line 1 - but the melody soon returns to the low pitch, from ek koulas. In three of the Palæobyzantine Heirmologia (Lavra B 32, Patmos 55, and the Iviron Heirmologion "H" of which MMB II is a facsimile) there is a modal signature (̃) before line 2. As I have shown elsewhere [16], a Protos signature in a Plagios Protos melody implies that the context was felt as a modulation by the Byzantines, rather than as a simple transposition.

The case of Ex.4 is far from being isolated - cf. the complete list of medial signatures in the Plagios Protos section of four Palæobyzantine Heirmologia in my "Intonation Formulas...", p.98, and my remarks *ibid.* pp.97-101 (for full title, see Note 16).

In the statistics of p. 842 you find the main reason for my reluctance when it comes to an interpretation of the intersegmentary fifth-leap (the "subtle feature" which

Crocker observed in his "Frankish" antiphons). For since the phenomenon is also present in a good many Magnificat antiphons, we should not be tempted to postulate a Frankish borrowing from contemporary Byzantine chant - nor, for that matter, to reject this interesting idea and once more operate with an inherited feature - until a considerable number of Magnificat antiphons have been closely studied. Of the 20 First Mode Magnificat antiphons which I have found in the Liber Usualis [17] most seem to be widely spread (according to Hesbert's lists); but at least one (1372 Stans beata Agatha) may be Frankish, since it occurs only in Hesbert's MSS D and F (i.e. his two sources for Odo's antiphons) - and others may belong to the same category, as does probably the one for St. Martin which I have used in the present paper (Ex.3; found in Hesbert's MSS D F S). So prudence at present dictates a non liquet!

With these remarks on the intersegmentary fifth and its connection with phenomena of transposition or modulation we are back at our starting point, the 12 Odonean antiphons for the Matins of St. Martin's. According to Vita I. these were written at the instigation of some monks. Instead of the traditional short and simple antiphons they wanted longer ones (characterized exclusively with the word *prolixitas* in the report of John, Odo's disciple and biographer). Our investigation has shown that Odo complied

with their wish by writing rather long texts and composing their melodies in the elaborate contemporary style (that of the Frankish cantores, according to Crocker). John adds more details when he describes Odo's product; but unfortunately his words are not as lucidly clear as one might wish: *Similiter duodecim antiphonas [composuit] ternas per singulas habentes differentias, quarum verba et vocum consonantia adeo sibi invicem concordant, ut nihil in sensum plus minusve, nihil in symphonia modulationibus reperiri dulcius posse videatur* (Migne PL 133, 48C). "Symphoniae modulationes" may be nothing more than a stylistic variant for "melodiae" - how can we tell? Anyhow, it is a fact that partial transpositions and modulations tend to make melodies more interesting, less monotonous...

NOTES :

1: I came across these antiphons during a seminar on "transcription and analysis of Gregorian melodies" which was arranged by Professor John Bergsagel and me at the Institute for Greek and Latin Medieval Philology (University of Copenhagen) in the spring term of 1987.

2: For the two stories, see Migne, PL 133, cols. 48A-C and 102B.

3: If a manuscript contains both sets, one of them will be used for St. Martin, November 11, the other for the Octava Sancti Martini.

4: Codex F.160 de la bibliothèque de la cathédrale de Worchester (Paléographie Musicale XII, 1922-25). For our seminar, we preferred to use the facsimile edition of the secular Sarum usage (Antiphonale Sarisburiense, ed. W.H. Frere, 1901-25), supplying the omitted antiphons from the monastic WOR.

5: Crocker, Exx. 1a3, 1i3, 2b3, 2e3, 2h3, 2n3, 2q2&5, and 2r3.

6: Crocker, Ex.2a5, 2d3, 2g3, 2j4, 2k2, 2l1, 2m1&2, and 2u2.

7: The Hymns of the Hirmologium. Part I: The First Mode. The First Plagal Mode. Transcribed by Aglaïa Avou-tanti and Maria Stöhr, revised and annotated by Carsten Høeg with the assistance of Jørgen Raasted. Copenhagen 1952.

8: In his article, Crocker has disposed his examples typographically. "in the phrasing that he perceives"

(p.464), with a numbering of phrases and with indentation to mark how phrases form longer units. Unfortunately, the result is not totally convincing. In Example 2, the phrases have therefore been re-arranged. In order not to confuse the readers by introducing a new set of phrase numbers, I have decided - reluctantly - to stick to Crocker's numbering, hoping that the revised structuralization will become sufficiently clear from my lay-out.

For similar reasons my references to MMB Transcripta VI are to Carsten Høeg's numbering, though his "running figures" do not reflect the structure of the heirmoi. Høeg's numbers are only meant to show the punctuation of his MS source (H) - see his "Notice to the Reader" on p.2 of the Transcripta volume.

9: The version of DEN (Crocker, Ex.2r) consists of 3 verses; in SAR the last verse is omitted (*beatus apostolus cui revelata sunt secreta celestia*). Is the version of DEN perhaps a "Frankish" prolongation?

10: The asterisks here mark the cases where the opening pattern rises to G, like Frere's Theme f (Frere p.68).

11: Protos: Kanon 1, Ode 8, line 3 ("1,8,3") 2,7,3
6,6,4 7,6,3 8,5,5 8,6,7 9,4,4 10,3,2 10,4,4 10,9,1.

12: Plagios Protos: 3,7,4 5,7,2 5,9,3 6,3,3 9,6,4
11,6,4 13,5,2 18,7,1 20,8,3 21,3,3. NB Of these only the one of 5,7,2 is in the typical Protos shape: in the remaining nine, various rhythmical and melodical changes occur, but there are enough similarities of form and function to warrant the identification.

13: Annette Jung: The Settings of the Evening and Mor-

ning Psalms According to the Manuscript Sinai 1255 (CIMAGL 47, 1984) p.23.

14: Jørgen Raasted: Chromaticism in Medieval and Post-Medieval Byzantine Chant (CIMAGL 53, 1986) pp. 19-20 and 32.

15: Cf. the last pages of Strunk's classical article, "Intonations and Signatures of the Byzantine Modes" (Essays on Music in the Byzantine World, New York, 1977, pp. 19-36; reprinted from The Musical Quarterly 31, 1945, pp. 339-55) with its application of Wagner's *Anpassungsgesetz*.

16: Jørgen Raasted: Intonation formulas and modal signatures in Byzantine musical manuscripts. Copenhagen 1966 (MMB Subsidia VII), pp. 92 and 96-100.

17: LU 488 Deficiente vino, 907 Gratias tibi, 964 Exi cito, 986 Montes Gelboe, 995 Tua est potentia, 995 Vidi dominum, 997 Qui coelorum contines, 1005 Si offers munus, 1013 Non potest arbor, 1118 Estote fortes, 1308 Cum pervenisset, 1341 Stans beata Agnes, 1372 Stans beata Agatha, 1403 Exsurgens Ioseph, 1453 O crux splendidior, 1538v Habebitis autem, 1627 Nativitas tua, 1662 Princeps gloriosissime, 1721 Angeli archangeli, 1761 Dedisti domine.

The features discussed in the present article are most prominent in the Magnificat antiphons on pp. 986, 997, 1372, 1662, and 1721.

Example 1: One of Odo's antiphons for St. Martin
(transcribed from Sarum p. 591)

1 Ad - est mul - ti - tu - do mo - na - cho - rum ac vir - gi - num

2 hi spe - ci - a - li glo - ri - a pre - ci - pu - e fle - bant

3 cum sen - ti - rent na - gis es - - - se gau - den - dum

4 si ra - ti - o - nem vis do - lo - ris ad - mit - ta - ret.

Example 2: Crocker's Example 2n

1 Mu - ne - ri - bus da - - tis

5 ne - - - ci sunt 2 iu - ue - nes in - no - cen - tes ad - dic - ti

3 qui - bus do - mi - ni ser - - - uis

fu - it vi - tae 4 prae - si - di - um fe - sti - nan - ter.

Example 3: Magnificat antiphon for St. Martin
 (transcribed from Sarum p. 586)



1 0 Har-ti-ne o pi-e

2 quam pi-um est gau-de-re de te o Har-ti-ne

3 pro-pha-tis com-par a-po-sto-lis con-ser-tus

4 prae-su-lum gem-ma

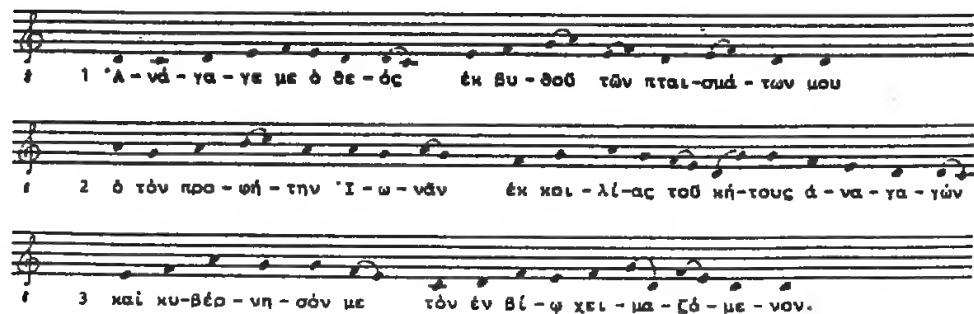
5 fi-de et me-ri-tis e-gre-gi-e

6 pi-e-ta-te mi-se-ri-cor-di-a

7 ca-ri-ta-te in-ef-fa-bi-li

8 suc-cur-re no-bis nunc et an-te de-um.

Example 4: Ode 3 of Protos Kanon 18
 (cf. MMB Transcripta VI, p.101)



1 Ἀ-να-γα-γε με ὁ θε-ός ἐκ θυ-θοῦ τῶν πται-σμά-των μου

2 ὁ τὸν προ-φή-την Ἰ-ω-νᾶν ἐκ και-λί-ας τοῦ κή-τους ἀ-να-γα-γών

3 καὶ κυ-βέ-ρ-νη-σόν με τὸν ἐν βί-ψ χει-μα-ζό-με-νον.

Example 5: Ode 6 of Plagios Protos Kanon 13

(cf. MMB Transcripta VI, p.192)

1 Ὁ εἰ-πὼν ἐ-γὼ εἰ-μι τὸ φῶς

2 καὶ ἡ ζω-ή καὶ ἡ ἀ-νά-στα-σις Χρι-στὲ ὁ θε-ός

3 στε-ρέ-ω-σον ἡ-μῶν τὰς καρ-δί-ας εἰς τὸν φό-βον σου.

Example 6: Ode 9 of Protos Kanon 10

(cf. MMB Transcripta VI, p.74)

1 Χαί-ροις πάν-α-γνε θε-ο-δέ-γμον Μα-ρί-α

2 χαί-ροις ἀ-χραν-τε τῶν πε-πτω-κό-των βᾶ-σις

3 ἐν σοὶ γὰρ ὦ- - - - - ὦθη σή-με-ρον ὁ δε-σπό-της

4 ὦ θαυ- - - - - μα και-νουργῶν τοὺς θα-ρέν-τας

5 καὶ πρὸς φῶς ἐπ-αν-ά-γων τὸ ἀν-έ-σκε-ρον κό-ρη.